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Richard Rex
Bountiful, Utah

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WHY THE PRIORESS'S GAUDS ARE GREEN

Richard Rex

Bountiful, Utah

In what has become the most quoted essay ever written about Chaucer, John Livingston Lowes demonstrated some seventy years ago that the phrase "simple and coy" used in the portrait of the Prioress was a stock description for the romance heroine. Although there has been less than universal acceptance of Lowes's statement that Chaucer was delighted by the Prioress's imperfect adherence to a religious calling, his essay remains unchallenged insofar as it relates the irony in this portrait to poetic conventions of courtly love. "Nowhere else," writes Lowes, "does Chaucer use with more consummate skill the subtle connotations of words and phrases than in his portraiture of the Prioress. And the key of the whole is set at once by the famous second line....not only this line but the entire description is steeped in reminiscences of the poetry of courtly love."¹

Chaucer's irony is achieved through a variety of devices, such as understatement or overstatement, omission, repetition, inappropriateness, incongruous juxtaposition, and ambiguity. The way this works in the Prioress's portrait is too well known to require reiteration. One aspect of his irony, however, has not received the attention it deserves although it forms part of the climax of this portrait and complements Lowes's observation concerning Chaucer's use of courtly love terminology. I refer to ambiguities of color symbolism in his description of Madame Eglentyne's rosary, which was "of smal coral" and "gauded al with grene." Critics have questioned the purpose of the gauds but no one seems to have wondered why they were green, or why the beads were red; for in Chaucer's day the substance coral was synonymous with the color red.

Francis Manley argues that Chaucer relied on a particular property of coral as a love charm for ironic effect, while John Block Friedman presents the case for medieval belief in the apotropaic power of coral.² I would not deny either possibility, either of which would deepen the irony, except to point out that among its other properties coral was also said to ward off thunderbolts, to cure gout or sore eyes, even to assist in childbirth,³ and that neither interpretation explains why the gauds are green.

Notwithstanding Chaucer's probable familiarity with at least some of the apotropaic or magical powers of coral as recorded in medieval lapidaries, we can be much more certain about his knowledge of color

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symbolism; and, given the care with which descriptive details are chosen in the General Prologue (as Lowes believes, nowhere more consummately than in this portrait), it is unlikely that he chose his colors randomly.⁴ Indeed there is every reason to expect the rosary, as a religious symbol, to be the focal point for reference to the Prioress's faith.

Chauncey Wood rightly asserts that "the first three portraits prepare us to expect a description of the nun's garb, and also to anticipate a sign in that clothing, just as in the earlier portraits."⁵ But when he concludes that Chaucer hardly touches upon the Prioress's array as a sign of her "condicioun" I think he overlooks the very sign he expected to find and that Chaucer surely provided. As Gail Gibson aptly states, "*array* in the context of a medieval pilgrimage is not only the sociological clue to mankind's 'condicioun' and 'degree'...but is an image for the acceptance of the Christian life or its rejection."⁶

The appropriateness of the colors red and green for a nun's rosary may be taken from the use of red throughout the Middle Ages to symbolize *caritas*, or Christian love, and martyrdom,⁷ and the use of green to symbolize faith, hope and charity. Robert Grosseteste thus explains why the Castle of Love is painted with these colors:

The grene colour . . .
Is the treuth of our lady that aye was stedefast.
The rede colour . . .
Was brennand loue of God and man.⁸

Amadeus of Lausanne similarly describes the Virgin's apparel as "green in the faith and hope of the eternal," and red "betokening the love of God and of one's neighbor,"⁹ just as Dante depicts *caritas* in red, hope in green.¹⁰ In *Ameto*, perhaps drawing on Dante, Boccaccio depicts Fortitude (who bears witness to Faith and Charity) as wearing a rose-colored robe with green lining, while Deguileville's *Pilgrimage of the Lyf of the Manhode* depicts the "Scrippe" of Faith as "of greene selk and heng bi a greene tissu," spotted with drops of blood in token of martyrs, "for colour that is red up on greene chaumpe it is wel fair."¹¹

A Wycliffite account of John's vision in the Apocalypse employs precious stones to the same effect:

Iohn saw how a seete was put in heuene, as it were a trone,
and a lord sittynge peronne, as it were Iesu Crist. And he
pat sat vpon pis seete was licly in colour to pes two
stonys: iaspis is pe furste stoon, pe whiche stoon is grene
of colour, and sardynys pe secounde stoon, of reed colour as

he brennyde. And pes two tellon to men pat Crist oure lord
is ful of counfort, as grene colour makup men glad and
bryngup counfort to per y₃en; pe reede colour techep men
how Crist counfortup mennys charite, and makup hem
boolde to be martiris, and schede per blood for his loue.¹²

Although jasper could be found in nine different colors, each with its own attributes, the best jasper according to lapidarists was green in token of divine grace, and of faith, hope and charity:

Seint Iohn seith vs in pe Appocalipce pat in pe fundement
of pe heuenly kyngdome of Ierusalem pe Iaspe is first, and
perfore hit signifieth thre vertues pt shulde be in euery gode
man. Iaspe is pat stone pat is cleped feith, the second
hope, & pe thridde charite, & he pat grene Iaspe beholdeth
ayeins day, of pe feith of Ihesu Xrist he shulde haue mynde.

Thus Wyclif understood green jasper to represent charity.¹³

A fourteenth-century mystic, Mechtild of Hackeborn, who relates red to martyrdom, and green to innocence, faith and charity, applies the symbols alternately to clothing and to stones—the emerald and ruby, but also the “rede stonys of coralle” by which “sche vnderstode the rede passyoun of his humanyte.”¹⁴ In *Pearl* the emerald is a symbol for unfading faith; the ruby a symbol for Christ’s martyrdom.¹⁵ Lydgate for the same reason refers, in one of his poems, to “emeraud greene” as “voide of doubilnesse,” and to the ruby (“among martirs”) as “trouthe’s champioun,”¹⁶ paralleling Eglentyne’s lament for the little clergeon in her tale as “this gemme of chastite, this emeraude,/ And eek of martirdom the ruby bright.” Obviously the symbolism of these stones depends upon their color.

Having in mind the symbolic appropriateness of red and green for a nun, wherein lies their ambiguity? It stems from the use, in secular contexts, of red—the color of the rose—as a symbol for ardent or carnal love,¹⁷ and the use of green to symbolize inconstancy or “doubilnesse.” In characteristic medieval fashion, *in bono* has its parallel *in malo*. Just as the rose in Christian tradition symbolized martyrdom and was the flower of the Virgin,¹⁸ in secular love poetry it was the flower of Venus and symbolized carnal love.¹⁹ Chaucer alludes to both traditions when he names his prioress “Eglentyne,” after the wild rose, and provides her with a coral rosary. Among substantives used habitually in fourteenth-century comparisons was coral, in the expression “lips like coral,” which was equivalent to saying “lips red as

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coral" or "red as rose."²⁰ Chauntecleer's comb, for example, is "redder than the fyn coral," and is surely indicative of his amorous inclinations. The most prominent feature in the Ellesmere artist's depiction of the Prioress is the red rosary on her left arm, which may be compared to an identical rosary worn by Dame Abstinence-Strained in a manuscript illustration of the *Roman de la Rose*.²¹ The rosary provides a visual connection to the Prioress's lips, so "softe and reed," complementing the ambiguity of the motto on her brooch.

Coral rosaries appear frequently as bequests in medieval wills, attesting to their popularity, and as Friedman observes "seem to have been the fashion in aristocratic fifteenth-century households." In fact they were already so fashionable in the thirteenth and fourteenth centuries—obviously prized more for adornment than for religion—that they were denounced by both the Dominicans and Augustinians.²² Perhaps by the middle of the fifteenth century much of the moral criticism had waned. In 1450 Sir Thomas Cumberworth provides in his will for the distribution of rosaries to the heads of eleven religious houses, "ilkon of yam a pare of bedys of corall as far as that I haue may laste, & after yiff yam gette bedes." To his nephew's wife, Dame Agnes Constabull, he leaves "a pare bedes of corall gawdid with gold & a ryng with A diademund yerin, & my boke of the talys of cantyrbury."²³ In 1463 coral beads are mentioned in the sumptuary laws of Leipzig, which forbade maid-servants from wearing or carrying them, just as the Provost of Paris in 1459 confiscated, along with other jewelry, a coral rosary belonging to a prostitute because such adornment should only be worn by "honest" women.²⁴ Presumably the real offense committed by both the Parisian prostitute and the maid-servants of Leipzig was that they dared to ape the dress of fashionable ladies. But the moral issue had not been laid entirely to rest even by the end of the fifteenth century: the French preacher, Olivier Maillard, thunders against coquettes who wear "les patenotres en or ou en gect" and jewelry "du corail," affirming (as summarized by his biographer) that "les objets de piété n'avaient d'autre valeur que celle d'un ornement et d'un objet de luxe. Le chapelet, la croix d'or, les patenostres d'or valant 50 ducats faisaient partie intégrante de la toilette féminine."²⁵

The role of rosaries as jewelry among fashionable women in Chaucer's milieu may be seen in a letter written by Lady Zouche (related by marriage to Chaucer's friend Sir William Beauchamp) to a friend in 1402: "I would a preyde 3ow pat 3e wolde haue ordeyned me a peyre bedes of gold for my lady my moder with ye queyntest pater nosterster yat 3e kan fynde wat so euer they coste."²⁶ An idea of the "coste" may be had from the value assigned two such rosaries (both coral) listed in a London grocer's inventory for 1391. One of these, at

23s. 4d., compares to a pound of silver valued at 26s. in the same inventory.²⁷ Sumptuary legislation enacted in 1363 had prohibited all but the highest men of state and clergy from wearing brooches of gold; when this legislation was reaffirmed in 1406 it extended (or clarified) the prohibition to include both brooches and *rosaries* of gold. Although jeweled or coral rosaries are not specifically mentioned, certainly they fall within the intent of the law. Whatever the practical effect of this legislation, there can be no question about the intended illegality of the brooch on the Prioress's rosary, and it is just possible that the two references to "ouches ou bedes d'or" in the 1406 law reflect a practice, by those ostentatiously inclined, of wearing one ornament on the other.²⁸ Gower's sacriligious gay blade (CA V, 7066), in order to attract women at Mass, "his croket kembd and theron set/ A Nouch with a chapelet."²⁹

While the vanity implied by the Prioress's use of coral beads is an essential part of Chaucer's irony, there is perhaps a deeper irony related to the rose-chaplet origin of the rosary. Eithne Wilkins has pointed out the linking symbolism in Jan van Eyck's *Virgin of the Fountain*, "where the matching colour of the coral ave-beads and the roses clearly enough establishes the connection between the beads and the *rosarium*."³⁰ The association of coral prayer-beads with the rose-chaplet, states Wilkins, became explicit in art during the fifteenth century. An earlier example may be found in the lower margin of a fourteenth-century manuscript of Joinville's *Vie de Saint Louis* (ca. 1360) where the garland about to be received by a kneeling lover from his mistress appears to be made of coral beads rather than roses.³¹ In any case Flügel cites the use in Old French of the expression "pater-noster chapelet rosaire."³² Thus the Prioress's rosary in addition to its obvious religious function may also, in this word-portrait of a romance heroine, have been intended to suggest the similarly shaped red chaplet employed ubiquitously in medieval art to symbolize acceptance of a lover's suit.³³

The carnal meaning of the rose, inextricably associated with its color, is the subject of the *Roman de la Rose*, while the chaplet "of roses reed" that adorns both Ydelnesse and the God of Love in this work (*Romaunt* 565-6, 905-8) appears again in the *Knight's Tale* (1102-4), the *Legend of Good Women* (228) and the *House of Fame* (134-5), as it does in Machaut's *Dit dou Vergier* (181), Lydgate's *Troy Book* (II, 5723) and *Reson and Sensuallyte* (1572-4), a translation of the *Echeecs Amoureux*. In a gloss to the *Echeecs* the rose is identified with "amorous life...or that which principally seeks carnal delight"³⁴—a gloss perfectly in accord with Lydgate's explanation (*TB* II, 2534-5)

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that red roses signify "hertly pou3tis glade/ Of 3onge folkis pat ben ameraus."³⁵

The color red seems to have been used with this symbolism in mind in Chaucer's descriptions of the Wife of Bath and Absolon, both of whom are red of hue and wear red stockings. Noting this, Haldeen Braddy in one of the few attempts to sort out Chaucer's use of color symbolism concludes that "more than coincidence is suggested by the almost identical depiction of these two similarly amorous characters."³⁶ He might have noted that the same idea informs the description of another amorous character, Sir Thopas, whose lips are "red as rose;/ His rode...lyk scarlet in grayn"—and that the Wife embarks on her "visitaciouns" dressed in "gaye scarlet gytes" (D 559).

Braddy argues that Chaucer follows Machaut in using green to signify infidelity. Several passages are pertinent. In the *Squire's Tale*, Canacee, having heard and sympathized with the falcon's misfortune, constructs a cage covered on the inside with blue velvet to signify that women are true, and painted green on the outside to show that male birds are false:

And by hire beddes heed she made a mewe,
And covered it with veluettes blewe,
In signe of troughe that is in wommen sene.
And al withoute, the mewe is peynted grene,
In which were peynted alle thise false fowles. (643-7)³⁷

In *Anelida and Arcite* (146) several colors are grouped together, with green signifying "newfanglenesse," or disloyalty. Blue is the color for loyalty. Arcite, whose "herte was elleswhere, newe and grene" (180), later appears to Anelida in a dream "clad in asure.../ For to be trewe" (330-2). Equally explicit is the poem *Against Women Unconstant* with its telling refrain: "In stede of blew, thus may ye were al grene."

Braddy points to an identical line in Machaut's *Le Voir Dit* and suggests, since both poems concern the same general idea, that Machaut was Chaucer's model. A similar line appears in *La Louange des Dames* (193). Elsewhere, this poem provides what amounts to a treatise on the significance of colors in courtly love poetry:

Qui des couleurs saroit à droit jugier
Et dire la droite signefiance,
On deveroit le fin asur prisier
Dessus toutes; je n'en fais pas doubtaunce.
Car jaune, c'est fausseté,

Richard Rex

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Blanc est joie, vert est nouvelleté,
Vermeil ardeur, noir deuil; mais ne doubt mie
*Que fin azur loyauté signifié.*³⁸

With this list as a model it is easy to imagine the substance of the courtly love-debates, using different colored inks, initiated by Charles VI in the year 1401.³⁹

Were Braddy correct, we would have to assume that Lydgate in turn adopted the symbolism of these colors from Chaucer and Machaut when describing the deception of women (*TB* I, 2088-92):

But, trust me wel, al is but apparence.
Pei can schewe on, and another mene,
Whos blewe is lightly died in-to grene;
For vnder floures depeint of stabilnes,
Pe serpent dareth of newfongilnes.

Or the Goddess Fortuna in the *Fall of Princes* (VI, 43-6):

Hir habit was of manyfold colours:
Wachet bleuh of feyned stedfastnesse,
Hir gold allaied like sonne in wattri shours,
Meynt with liht greene for chaung and doubilnesse.⁴⁰

Or, again, the fickle Delilah (*FP* I, 6446-7): "In stede of bleu, which stedfast is and clene;/ She loued chaunges off many dyuers greene."

Considering the use made of symbolic blue and green by Froissart and Deschamps, as well as by Lydgate, it is unlikely that Machaut was Chaucer's sole model. Moreover, Ydelnesse in the *Romaunt of the Rose* (573) wears green as do followers of the quickly fading flower in *The Floure and the Leaf*, and Rosiall and Lust in *The Court of Love* (816, 1059). Boccaccio and Gower demonstrate that they, too, understood the secular symbolism of this color: in a tale from the *Decameron* (7.9) a young wife about to be unfaithful to her husband appears before dinner guests dressed in a green velvet robe, while in the *Mirour de l'Omme* (17893-8) gay widows wear green to attract new lovers to their bedrooms. Whatever the case for literary influence, it is significant that so many poets adopt identical symbolism for these colors. Huizinga points out that by the fifteenth century the symbolic meaning attached to blue and green had become "so marked and peculiar as to make them almost unfit for usual dress."⁴¹

Insofar as Madame Eglentyne is linked by inclination and the terminology of love poetry to the court rather than the convent, it would have been difficult for Chaucer's audience, steeped in the

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symbolism of blue and green,⁴² not to wonder about the appropriateness of her green gauds, which ought, perhaps, to have been blue. Blue, after all, was Mary's color—the color of heaven—ubiquitous in religious contexts such as *Pearl*, Usk's *Testament of Love* (II, xii, 45-7), *The Castle of Love*, Julian of Norwich's *Book of Showings*, or the *Mirour de l'Omme* in Gower's statement that “par l'un colour [blue] est entendu/ Constance en le service dieu.”⁴³ Green, on the other hand, might easily assume in religious contexts the satirical connotations it bore in secular contexts; it is so described in the *Summa Virtutum de Remediis Anime* (with which Chaucer was intimately familiar) when Gregory glosses Matthew 23, stating: “The hypocrite is green in the color of saintliness without bringing forth good deeds.”⁴⁴

Why, then, are the Prioress's gauds green instead of blue? The answer, I believe, lies with the intentionally ambiguous description of the rosary. Irony is achieved by omission, in the fact that Chaucer did not choose either heavenly blue or virginal white, and by the ambiguities inherent to the colors red and green within a context intentionally suggestive of courtly love poetry. Simply by his choice of colors Chaucer transforms a well-known symbol of religious devotion into one deliberately suggestive of carnal appetite and hypocrisy. Jean Leclercq's observation concerning color symbolism in monastic tradition is equally relevant to the Prioress: “All these interpretations may appear far-fetched in a period when the symbolism of colors and precious stones is scarcely used except by poets. But for the ancients they were founded on reality.”⁴⁵ Madame Eglentyne's rosary, such as Chaucer paints it, is not only the most conspicuous aspect of her array, but is arguably the most conspicuous sign in the General Prologue.

NOTES

¹John Livingston Lowes, “Simple and Coy: A Note on Fourteenth Century Poetic Diction,” *Anglia*, 33 (1910), 440.

²Francis Manley, “Chaucer's Rosary and Donne's Bracelet: Ambiguous Coral,” *MLN*, 74 (1959), 385-8; John Block Friedman, “The Prioress's Beads ‘of smal coral,’” *Medium Ævum*, 39 (1970), 301-5.

³Joan Evans, *Magical Jewels of the Middle Ages and the Renaissance, Particularly in England* (1922; rpt. New York, 1976), pp. 22, 31, 55, 96 and 112.

⁴"Every stroke tells; every concrete detail carries with it an aura of associations." John Livingston Lowes, "The Prioress's Oath," *Romanic Review*, 5 (1914), 368.

⁵Chauncey Wood, "Chaucer's Use of Signs in his Portrait of the Prioress," in *Signs and Symbols in Chaucer's Poetry*, ed. John P. Hermann and John J. Burke, Jr. (University, Ala., 1981), p. 86.

⁶Gail McMurray Gibson, "Resurrection as Dramatic Icon in the Shipman's Tale," in *Signs and Symbols in Chaucer's Poetry*, p. 106.

⁷See, for example, E. G. Cuthbert F. Atchley, "On English Liturgical Colours," in *The Library of Liturgiology & Ecclesiology for English Readers*, ed. Vernon Staley, (London, 1902-11), 4: 89-176; F. W. Fairholt, *Costume in England: A History of Dress to the End of the Eighteenth Century*, (London, 1896), 1: 48-49n; Emile Mâle, *The Gothic Image: Religious Art in France of the Thirteenth Century*, (1913; rpt. New York, 1958), pp. 30-2; and Robert J. Blanch, "Color Symbolism and Mystical Contemplation in Pearl," *Nottingham Medieval Studies*, 17 (1973), 71-2.

⁸"The Middle English Translations of Robert Grosseteste's Chateau d'Amour," ed. Kari Sajavaara, *Mémoires de la Société Néophilologique de Helsinki*, 32 (1967), 331.

⁹*Magnificat: Homilies in Praise of the Blessed Virgin Mary by Bernard of Clairvaux and Amadeus of Lausanne* (Kalamazoo, 1979), p. 73.

¹⁰See John S. Carroll, *Prisoners of Hope: An Exposition of Dante's Purgatorio* (London, 1906), pp. 24-5, 120 and 408-9.

¹¹*The Pilgrimage of the Lyf of the Manhode*, ed. William Aldis Wright (1869; rpt. New York, 1975), pp. 51-55.

¹²*English Wycliffite Sermons*, ed. Anne Hudson (Oxford, 1983-), 1: 603.

¹³Joan Evans and Mary S. Serjeantson, *English Mediaeval Lapidaries*, EETS OS 190 (London, 1933), p. 24, and see pp. 21 and 43-4; *Iohannis Wyclif Sermones*, ed. Iohann Loserth, (1889; rpt. New York, 1966), 3: 268.

¹⁴*The Booke of Gostlye Grace of Mechtilde of Hackeborn*, ed. Theresa A. Halligan (Toronto, 1979), pp. 272-3; and see pp. 90, 114, 122, 153, 258 and 371.

¹⁵Blanch, pp. 60, 64 and 71-2.

¹⁶*The Minor Poems of John Lydgate*, ed. Henry Noble McCracken, EETS ES 107 (London, 1910), p. 141.

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¹⁷Examples would be Lady Meed's "red scarlet" robe in *Piers Plowman* (II, 15); Machaut's description of Love's colors in *Remede de Fortune* (1901-10), in which red signifies "amoureuse ardeur"; a reference in the *Court of Love* (172-4) to the devotees of Venus whose mantles are painted "with flames red as fire, / Outward to shew their inward hoot desire"; the fountain of red marble in Boccaccio's *Amorosa Visione*; Venus's "cote y-lacyd al of Red" in Lydgate's *Reson and Sensuallyte* (1556); and the red sleeve given Lancelot by the Maid of Astolat to wear as her token in the tournament at Camelot. *The Works of Sir Thomas Malory*, ed. Eugène Vinaver, (Oxford, 1973), 2: 1067-8. For examples of this symbolism in medieval art see Paul F. Watson, *The Garden of Love in Tuscan Art of the Early Renaissance* (Philadelphia, 1979), pp. 18, 25, 31, 96-7 and 111-12.

¹⁸See Charles Joret, *La Rose dans l'Antiquité et au Moyen Âge* (1892; rpt. Genève, 1970), pp. 245-58; Barbara Seward, *The Symbolic Rose* (New York, 1960), pp. 22 ff.; and Eithne Wilkins, *The Rose-Garden Game: A Tradition of Beads and Flowers* (New York, 1969), pp. 105-25, who states (p. 106): "Although the development began in the twelfth century, it was especially during the fourteenth and fifteenth centuries that the rose, rose-bush, rose-garden, and rose-garland were used, with almost monotonous persistence, in Marian symbolism."

¹⁹See Seward, *The Symbolic Rose*, pp. 11-14 and 19; Lydgate's *Temple of Glas*, ed. J. Schick, EETS ES 60 (1891; rpt. London, 1924), p. 99n; and Guy de Tervarent, *Attributs et Symboles dans l'Art Profane, 1450-1600: Dictionnaire d'un Langage Perdu* (Genève, 1958), s.v. *rose*. D. W. Robertson Jr. points out that the rose for Rabanus Maurus could have meanings either *in bono* or *in malo*—as an unfading flower of martyrdom or as a means to describe heretics who "crown themselves with garlands of roses obviously associated with lechery and idolatry." "The Doctrine of Charity in Mediaeval Literary Gardens: A Topical Approach Through Symbolism and Allegory," *Speculum*, 26 (1951), 29.

²⁰Oleg Mutt, "The Use of Substantives as Premodifiers in Early English," *Neuphilologische Mitteilungen*, 69 (1968), 594.

²¹Friedman, p. 304n.

²²Wilkins, pp. 48-9.

²³*Lincoln Diocese Documents, 1450-1544*, ed. Andrew Clark, EETS OS 149 (London, 1914), pp. 49-50.

²⁴Joan Evans, *Dress in Mediaeval France* (Oxford, 1952), p. 55; Wilkins, p. 49.

²⁵Alexandre Samouillan, *Olivier Maillard: Sa Prédication et Son Temps* (Toulouse, 1891), pp. 312 and 320.

²⁶Edith Rickert, "Some English Personal Letters of 1402," *RES*, 8 (1932), 262.

²⁷*English Historical Documents, 1327-1485*, ed. A. R. Myers (New York, 1969), item 625, s.v. "Jewels in the Chamber."

²⁸*Rotuli Parliamentorum, 1272-1503*, ed. John Strachey et al., (London, 1767), 2: 278b, item 27; 2: 281b; and 3: 593, item 110.

²⁹*The Complete Works of John Gower*, ed. G. C. Macaulay, (Oxford, 1899-1902), 3: 145.

³⁰Wilkins, p. 184; and see pp. 185-8 and 169-72.

³¹Reproduced in Bibliothèque Nationale, *Manuscrits à Peintures en France du XIIIe au XVIe Siècle; Supplément au Catalogue des Manuscrits* (Paris, 1955), plate XV.

³²Ewald Flügel, "Prolegomena and Side-Notes of the Chaucer Dictionary," *Anglia*, 34 (1911), 393. Hinnebusch states that the thirteenth-century habit of the English Dominicans included "a belt of leather, from which the friar suspended his handkerchief, knife, and purse, and the lay-brother his paternoster chaplet. The Rosary was added to the habit at a later date." William A. Hinnebusch, *The Early English Friars Preachers* (Rome, 1951), p. 244. Thus the term "paternoster chaplet" was familiar in England from the thirteenth century.

³³See, for example, Watson, plates 22, 27 and 71; Jurgis Baltrašaitis, *Réveils et Prodiges: Le Gothique Fantastique* (Paris, 1960), fig. 32; and D. W. Robertson Jr., *A Preface to Chaucer* (Princeton, 1963), figs. 23, 25, 59, 60 and 63. An example of the sexual connotations of the chaplet in literature may be taken from the refrain of a thirteenth-century French ballette:

Bergeronnette
tres douce compaignete,
doneiz moi vostre chaipelet
doniez moi vostre chaipelet

Edgar Piguet, *L'Evolution de la Pastourelle du XIIIe Siècle à Nos Jours* (Bâle, Switzerland, 1927), p. 159.

³⁴See John Fleming, *The "Roman de la Rose": A Study in Allegory and Iconography* (Princeton, 1969), p. 175, and *The Romance of the Rose*, trans. by Charles Dahlberg (Princeton, 1971), pp. 362-63n.

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³⁵*Lydgate's Troy Book, Part 1*, ed. Henry Bergen, EETS ES 97 (London, 1906). See also *Reason and Sensuality*, 4866-72 and 5632-42.

³⁶Haldeen Braddy, *Geoffrey Chaucer: Literary and Historical Studies* (Port Washington, NY, 1971), p. 76.

³⁷*The Works of Geoffrey Chaucer*, ed. F. N. Robinson, (Boston, 1957).

³⁸*La Louange des Dames*, ed. Nigel Wilkins (Edinburgh, 1972), Ballade 176. See also *Remede de Fortune*, 1901-10.

³⁹See Charles Potvin, "La Charte de la Cour d'Amour de l'Année 1401," *Bulletin de l'Académie Royale des Sciences, des Lettres et des Beaux-arts de Belgique*, 3rd. ser., 12 (1886), 191-222; discussed by Scattergood in *English Court Culture in the Later Middle Ages*, ed. V. J. Scattergood and J. W. Sherborne (London, 1983), p. 94.

⁴⁰*Lydgate's Fall of Princes*, ed. Henry Bergen (Washington, D.C., 1923).

⁴¹Johan Huizinga, *The Waning of the Middle Ages* (1924; rpt. New York, 1956), p. 271.

⁴²For additional examples see James Woodrow Hassell Jr., *Middle French Proverbs, Sentences, and Proverbial Phrases* (Toronto, 1982), B112 and V75.

⁴³Blanch, pp. 63-4; Sajavaara, p. 286n; Macaulay, 1:117; and *A Book of Showings to the Anchoress Julian of Norwich*, ed. Edmund Colledge and James Walsh, (Toronto, 1978), 2: 526. According to a late fourteenth-century translation of the enormously popular *Secretum Secretorum*, "he pat has eyghne of heuenli colour...[is] curius and trewe." *Secretum Secretorum*, ed. M. A. Manzalaoui, EETS OS 276 (London, 1977), p. 11. Concerning the fourteenth-century origin of Marian blue see G. G. Coulton, *Art and the Reformation* (Oxford, 1928), p. 264, and appendix 16, pp. 550-51.

⁴⁴*Summa Virtutum de Remediis Anime*, ed. Siegfried Wenzel (Athens, GA, 1984), p. 96.

⁴⁵Jean Leclercq, *The Love of Learning and the Desire for God*, (New York, 1982), p. 78.